

# The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, JULY 13, 1872.

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5d. Stamped.

## HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

### PROSPECTIVE ARRANGEMENTS.

Mdlle. Clara-Louise Kellogg—Signor Italo Campanini.  
**THIS EVENING (Saturday), July 13, Verdi's Opera, "LA TRAVIATA."** Alfredo, Signor Italo Campanini (his first appearance in that character); Germont, Signor Mendicore; Gastone, Signor Rinaldini; Il Barone Duphol, Signor Sinigaglia; Marchese d'Obigny, Signor Casaboni; Medico, Signor Zoboli; Flora Bervoix, Mdlle. Rita; Annina, Mdlle. Bauermeister; and Violetta, Mdlle. Clara-Louise Kellogg (her first appearance in that character this season).

### LAST TWO WEEKS OF THE SEASON.

#### Next Week.

Mdlle. Christine Nilsson—Madame Trebelli-Bettini—Signor Agnesi—Signor Italo Campanini.

**"MARTHA."** Lionello, Signor Italo Campanini; Lord Tristano, Signor Borella; Plomketto, Signor Agnesi; Un Scheriffo, Signor Casaboni; Un Servitore, Signor Borella; Nancy, Madame Trebelli-Bettini; and Martin, Mdlle. Christine Nilsson.

Mdlle. Tietjens, Madame Trebelli-Bettini, Signor Rota, Signor Italo Campanini.

**TUESDAY Next, July 16 (last time this season), "LUCREZIA BORGIA."** Gennaro, Signor Italo Campanini; Il Duca Alfonso, Signor Rota; Maffio Orsini, Madame Trebelli-Bettini; and Lucrezia Borgia, Mdlle. Tietjens.

Mdlle. Christine Nilsson, Mdlle. Clara-Louise Kellogg, Mdlle. Tietjens.—Extra Night.

**WEDNESDAY Next, July 17, (first time this season), "LE NOZZE DI FIGARO."** Cherubino (on this occasion), Mdlle. Christine Nilsson (her last appearance but three this season); Il Conte, Signor Rota; Figaro, Signor Agnesi; Bartolo, Signor Borella; Basilio, Signor Rinaldini; Don Curzio, Signor Sinigaglia; Antonio, Signor Casaboni; Susanna, Mdlle. Clara-Louise Kellogg; Marcellina, Mdlle. Bauermeister; and La Contessa, Mdlle. Tietjens.

#### Notice.

In active preparation, and will shortly be produced (for the first time on the Italian stage), Auber's celebrated opera, "LA CATHERINA." La Caterina, Mdlle. Marie Marimon.

The Opera will commence at half-past eight.  
Stalls, £1 1s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and 5s. Amphitheatre, 2s.

Boxes, Stalls, and Tickets to be obtained at the Box Office of Her Majesty's Opera, Drury Lane, open daily from ten to five; also at the Music-sellers and Librarians.

**MDLLE. MARIE MARIMON, MDLLE. MARIE ROZE, AND MADAME TREBELLI-BETTINI.**

**SIGNOR FANCELLI, SIGNOR FOLI, AND M. CAPOUL.**

**IN THE GRAND OPERA CONCERT, CRYSTAL PALACE, THIS DAY.**

**CRYSTAL PALACE.—THIS DAY, SATURDAY, July 13th, SEVENTH GRAND SUMMER CONCERT.** Mdlle. Marie Marimon, Mme. Trebelli-Bettini, Mdlle. Marie Roze; Signor Fancelli, Signor Foli, Signor Rota, Signor Borella, Signor Zoboli, and M. Capoul. The Crystal Palace Choir—Conductor, Mr. MAXX. Reserved Stalls for the Concert, 5s., and 2s. 6d. Admission, Five Shillings, or by ticket purchased before the day, Half-a-Crown; or by Guinea Season Ticket.

#### MONDAY JULY 15th.

**M. BERGSON**, from Paris (late Principal at the Conservatoire de Gendres), has the honour to announce that his **GRAND MORNING CONCERT** will take place at St. George's Hall, on **MONDAY, July 15th**, at Three o'clock. Vocalists—Madame Rita, Mdlle. Lima, and Miss A. Fairman; Messieurs J. Lefort, Rizzelli, Franceschi, and M. Bailla. Instrumentalists—Herr Pollizer, Herr Lutzen, and M. Bergson (who will perform his Concerto Symphonique, Op. 62, pour piano et orchestre). Conductor—Signor Campana. Tickets, 10s. 6d., 7s. 6d., 5s., and 3s., at all the principal Music-sellers.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

### PROSPECTIVE ARRANGEMENTS.

The Opera will positively Close next Saturday, the theatre being required for the preparations of Mr. Boucicault's Autumn and Winter Season.

**THIS EVENING (Saturday), July 13,** will be produced Gomes's New Opera, "IL GUARANY," with new scenery, costumes, and appointments. Emilia, Mdlle. Sessi; Il Cacico, M. Faure; Gonzales, Signor Cotogoli; Don Antonio de Martiz, Signor Bagacolo; Don Alvaro, Signor Manfredi; Alonso, Signor Ragner; and Fery, Signor Nicolini. The Divertissement will be supported by Mdlle. Girod and the Corps de Ballet. The mise-en-scene by Mr. A. Harris. On this occasion the Opera will commence at Eight o'clock.

On **MONDAY** next July 15, for the benefit of Mdlle. Adelina Patti, when she will perform (for the second time in England), the part of Valentine in "LES HUGUENOTS."

The Box-Office, under the portico of the Theatre, is open from ten till five.  
Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.  
The Opera commences at half-past Eight.

#### GRAND EVENING CONCERT.

A **GRAND CONCERT** will be given in the Operahouse on **Wednesday Evening** next, July 17, supported by the principal artists of the Royal Italian Opera.  
Stalls, 10s. 6d.; boxes (to hold four persons), £1 1s., £1 11s. 6d., and £2 12s. 6d.; amphitheatre stalls, 5s.; amphitheatre, 2s. 6d. To be had of Mr. Edward Hall, at the Box-office of the Royal Italian Operahouse.

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and

His Royal Highness the Prince CHRISTIAN.

President—The Right Hon. The Earl of DUDLEY.

Principal—Sir STERNDAL BENNETT, Mus. D., D.C.L.

The **PUBLIC CONCERT** of the Institution will take place at the **HANOVER SQUARE ROOMS**, on **MONDAY Morning, July 23**, commencing at Half-past One o'clock. There will be a complete Orchestra and Chorus, formed by the Professors and the late and present Students of the Academy.

Conductor—Mr. JOHN HULLAH.

Single Tickets, 5s.; Family Tickets, to admit four persons, 16s.; to be had of the Music-sellers; at the Hanover Square Rooms; and at the Academy, 4, Tenterden Street, Hanover Square. By Order, JOHN GILL, Secretary.

#### ST. JAMES'S HALL.

**A GRAND MORNING CONCERT** will take place on **TUESDAY** next, at Half-past Two o'clock, when will be performed, for the first time, "THE FIRE OF HEAVEN" (Le Feu du Ciel, de V. Hugo,) a grand Oriental Orpheonic Symphony. The music by Mons. Emile Guimet. Principal Vocalists—Mr. Maas, Mr. Percy Rivers, Signor Celli, Mr. E. Connell. A full Choir, under the direction of Sig. Lago. Orchestra of 80 Performers, and Military Band. The incidental verses will be recited by Mrs. Dauncey Maskell. Conducted by the Composer. Tickets, Sofa Stalls, 10s. 6d., 5s., 2s. 6d., and 1s. To be had at Mitchell's Royal Library, 33, Old Bond Street; and at Austin's Ticket Office, St. James's Hall.

#### THIS DAY, UNDER DISTINGUISHED PATRONAGE.

#### ST. GEORGE'S HALL, LANGHAM PLACE.

**HERR LEHMEYER'S ANNUAL EVENING** CONCERT will take place **THIS DAY, SATURDAY, July 13th**, at Eight o'clock precisely, on which occasion he will be assisted by the following eminent Artists:—Vocalists—Mdlle. Isabella Lima and Miss Alice Fairman; Mr. Nelson Varley and Signor Caravoglia. Instrumentalists—Violin—Signor Seuderi; Violoncello—Mons. Albert; Harp—Mr. F. Chatterton; Piano—Mdlle. Senger Oswald, Le Chevalier de Kontaki, Herr Henseler, Herr Ganz, and Herr Lehmeier. Conductors—Herr Henseler, Signor Campana, and Herr W. Ganz. Tickets—Sofa Stalls, 10s. 6d.; Balcony and Area, 2s., to be had of Herr Lehmeier, 3, Great Russell Street; and of Messrs. Schott & Co., 159 Regent Street.

**SIGNOR CAMPOBELLO** has the honour to announce that his **MORNING CONCERT** will take place, under distinguished patronage, at 28, ASHLBY PLACE, VICTORIA STREET (by kind permission of Major Wallace Carpenter), on MONDAY, July the 15th, commencing at Four P.M. Signor Campobello will be assisted by the following eminent Artists:—Mlle. Marie Roze (by kind permission of J. H. Mapleson, Esq.), Mlle. Roselli, and Mlle. Bartkowska: Signor Gardoni, Signor Danelli, and Signor Pancesi (by kind permission of J. H. Mapleson, Esq.), Le Chevalier de Kontaki, Signor Campobello, and Mr. Santley. Conductors—Signor Ardit, Signor Romli, and Sir Julius Benedict. Tickets, One Guinea, to be had of Signor Campobello, 132, Piccadilly. An early application is requested.

**SIGNOR TARTAGLIONE** begs to announce that his **MATINEE MUSICALE** will take place at 19, HANS PLACE, Sloane Street (by kind permission), on SATURDAY, July 20th, to commence at Three o'clock. Vocalists—Madame Conneau, Miss Alice Fairman, Madame Rita, Mlle. Moreni. Signor Gardoni, Signor Caravoglia, Signor Rizzelli, Signor Monari-Rocca. Conductors—Prince Poniatowski, Sir Julius Benedict, Signor Vissetti, Signor Tartaglione. Tickets, Half-a-guinea each; to be obtained at Messrs. Duncan Davison & Co., 244, Regent Street; and of Mrs. Compton, 19, Hans Place.

**MR. SANTLEY'S PROVINCIAL TOUR.**—Mr. SANTLEY, accompanied by the following distinguished Artists, will make a Tour of the Provinces during the coming autumn:—Vocalists—Madame Florence Lancia, Miss Catterala, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick. Violin—M. Sainton. Pianoforte—Mr. Lindsay Sloper. All communications, respecting Engagements, to be made to Mr. George Dolby, 52, New Bond Street, London, W.

**LONDON BALLAD CONCERT TOUR** in the PROVINCES, in October next, under the direction of Mr. John Boosey. Artists—Miss Edith Wynne and Madame Patey, Mr. Arthur Byron, and Mr. Patey. Pianoforte—Mr. George Forbes. Applications should be made immediately to Mr. Cunningham Boosey, 2, Little Argyll Street, Regent Street, London.

**MOZART AND BEETHOVEN SOCIETY.**—President—The Right Hon. the Earl YALE. Vice-President—Herr SCHUBERT. SECOND SEASON, 1872.—The SECOND GRAND CONCERT will take place at St. George's Hall, on TUESDAY, 18th July, 1872.

#### "A SUITOR AT SEA."

**MISS BLANCHE REIVES'S LONDON COMIC OPERA COMPANY.**—Miss Beryl (the new contralto); Mlle. Marie D'Annetta, R.A.M.; Mr. Suchet Champion, Mr. R. J. Wilmot, F.C.O. (Mus. Director); Mr. H. C. Sanders, Mr. Theodore Distin, and Miss Blanche Reives. Acting Manager—Mr. Distin. Secretary—Mr. V. Roberts, jun., 244, Regent Street, W. Midland Counties, July and August.

#### "LORELEY."

**MISS MARIAN ROCK** will perform E. SAUERBREY'S New Transcription of "LORELEY," on Messrs. Hopkinson's Metallic Grand Pianoforte, at the International Exhibition, THIS DAY, Saturday, July 13th, at Three o'clock.

#### "ALICE."

**MISS MARIAN ROCK** will perform ASCHER'S Transcription of "ALICE," on Messrs. Hopkinson's Metallic Grand Pianoforte, at the International Exhibition, THIS DAY, Saturday, July 13th, at Three o'clock.

#### "TE NE RICORDI."

**MADAME CONNEAU** will sing Signor Tartaglione's new Song, "TE NE RICORDI," at the Composer's Concert, on Saturday, July 20.

#### "VOI SIETE BELLA."

**SIGNOR GARDONI** will sing Signor Tartaglione's new Chanson, "VOI SIETE BELLA," at the Composer's Concert, on Saturday, July 20.

**MISS LETIZIA FRENIE** (the new Soprano) will sing Elsdolt's favourite Spinning Song, "THE SNAPPED THREAD," accompanied by the Composer, at Mr. Chatterton's Grand Evening Concert, July the 15th.

**"MARCHE BRESILLIENNE" AND "STELLA WALTZ."** **MR. IGNACE GIBSON** will play, every WEDNESDAY and SATURDAY, at the INTERNATIONAL EXHIBITION, his "MARCHE BRESILLIENNE" and "STELLA WALTZ," on Messrs. P. J. Smith & Sons' Patent Iron Strutted Pianos.

**MDLLE. ANNA RENZI** (Pupil of Signor Graffigna, of Milan), having just arrived in London from Italy, is open to receive Engagements. Address, 19a, Golden Square.

**MADAME LAURA BAXTER** begs to request that letters respecting Engagements and Pupils may be addressed to her new residence, 53, Bedford Square, W. C.

22a, DORSET STREET, PORTMAN SQUARE, W.

**MDME. SIDNEY PRATTEN** begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

#### NOTICE OF REMOVAL.

**MR. E. CUNNINGHAM BOOSEY** begs to announce that he has removed from Argyll Place to No. 2, Little Argyll Street, Regent Street, W., where he will continue to carry on his Musical Agency.

**WANTED, a Respectable YOUNG MAN,** with good character, who understands the Music business (must be able to play the piano). Apply at 205, Goswell Road, E.C.

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Watch by the Rhine.

## REMINISCENCES OF THE LATE WAR BETWEEN FRANCE AND GERMANY.

## BELLICOSE ADVENTURES OF A PEACEABLE PRIMA DONNA.

On the 18th August, 1870, the Berliners again flocked at the double quick to the pillars erected along the streets. They wanted to see the despatches announcing a victory, and stuck up on the pillars.

About fifty persons, young and old, of both sexes, and belonging to the most different classes of society, were pressing round a pillar near the Victoria Strasse. Of course, those standing at a distance could make nothing of the despatch, which was printed on orange-coloured paper.

"Read it out!" cried a voice from the background.

"Aye! aye! read it out!" halloed a whole chorus simultaneously.

"Don't shove so, my good woman! what can that despatch interest you?" exclaimed a burly *Bezirkssporsteher* (district inspector) to a young woman who, with an infant in her arms, was endeavouring, by the help of her elbows, to make her way through the crowd.

"What can that despatch interest me!" replied the young woman thus reprimanded, and looking at her questioner with a defiant glance; "My husband is with the *Landwehr*, lying before Metz: so I thought I might!"

"Make way for a *Landwehr*-man's wife," was heard on all sides, and a narrow passage was instantly formed, through which the young woman and her child could easily reach the despatch.

A portly gentleman, with a rather sparse head of hair, and a pair of gold spectacles upon his slightly flattened nose, begged for silence; when his request was granted, he read out, in a loud, full voice, the despatch. The latter, dated from Pont-à-Mousson, was to the effect that, on the 16th, the enemy had made a sortie from Metz, but, despite their superiority in numbers, had, after a hot engagement of twelve hours, been beaten back into the fortress. "Losses in all branches of the services very considerable on both sides," was the damper to the joyous message.

"Hurrah for the army! Long live Prince Friedrich Karl!" shouted the crowd, waving their hats with delight.

The confused mass of human beings was just on the point of dispersing when an open carriage drove up. A lady dressed with great taste was sitting in it. Ordering the coachman to stop close by the pillar, she directed the Yager, who had sprung down quickly from his seat, to inform her what was the purport of the latest despatch.

"Your Ladyship's Yager may save himself the trouble," said the reader of a few minutes previous, stepping up to the carriage-door, and bowing politely to the lady.

"Ah! good day, my dear Doctor!" exclaimed the lady, evidently gratified. "I have not seen you for a long time; just make haste and tell me, please, where we have been victorious again."

The person, thus addressed, replied laughingly: "You feel sure beforehand that we have been victorious; the only question for you is: where? Well, then; there has been a decisive battle near Metz, and the French have been driven back into the town, but there has been no lack of broken heads on both sides."

"Mary and Joseph!" exclaimed the lady, with an unmistakable touch of the Austrian dialect; "why, the army of His Royal Highness, Prince Friedrich Karl, in which my husband serves, is stationed there. Oh! Heaven! I trust nothing has happened to my Adolph! I have not heard a word about him. Are none of the killed and wounded specially mentioned in the despatch?"

"Generals von Döring and von Wedel have fallen; von Rauch and von Grüter are wounded," answered the Doctor.

"Is there no mention of Lieutenant von Rhaden?" continued the lady in an anxious voice.

"Your husband is not mentioned in the despatch," replied the Doctor, laughing at the naïve question.

"Then I must at once enquire by telegraph. Will you see about the telegram for me, Doctor? I shall not have a moment's peace till I know my husband is safe and sound. We are close to the house. O, do stand by me in my forsaken state!"

The person thus appealed to willingly assented, and followed the carriage, which drew up before No. 30, Victoria Strasse.

"Who was that interesting lady?" enquired a gentleman who was a stranger, to judge from the number of objects used in travelling he carried with him.

"I presume you do not belong here," said the town-official in reply.

"No; I am from Dantzic."

"A stranger, eh? I should just think you were, otherwise you must have known 'our Pauline.'" With these words he went on his way without vouchsafing the stranger any further answer.

The Dantzicker, quite taken/aback, looked after him, and then turned to go on himself. An elegantly dressed man who had heard his question, stepping up, said to him: "The little lady, with the intelligent face and the lively eyes, is the Court Chamber-Singer, and *prima donna* of the Grand Opera, M<sup>me</sup>. Pauline Lucca, wife of the Baron von Rhaden, now on active service in the field. She is very popular here, and is generally not known otherwise, among high and low, than as 'our Pauline.'"

Thanking his informant politely, the stranger went his way.

M<sup>me</sup>. Lucca had scarcely entered the house before the porter followed her and said: "This despatch has just arrived, your ladyship."

Hastily breaking open the envelope, she read: "Lieutenant von Rhaden wounded, but not mortally."

"I had a presentiment of this!" she cried with anguish. "I have dreamt three nights running of snakes! Wounded, but not mortally! So says the message; he wants nursing though, and I am hundreds of miles away!" Greatly excited, she continued, still speaking to herself: "No! no! I know my duty and will perform it! John shall not take out the horses; I shall require them at once. Where is my maid? You are the very person I wanted, Editha. Get everything ready directly—we are going on a journey. Put nothing except the necessary linen in the little trunk; other clothes are not needed; here is some money; purchase whatever your master, who is ill, requires to strengthen him; pigeons, young chickens in tin cases, extract of meat, and preserves; if there is any good caviar, bring a little tubful of it from the Russian's in the Charlotten Strasse. And don't forget some of the finest cigars; and fetch a dozen of the best wine from the cellar. I must have a pass though; the first thing I must do, therefore, is to go to Count Eulenburg, the Minister of the Interior. Mind and be quick, Editha. Have everything packed in a large chest and sent on to the Anhalt Railway. When you have got everything ready we will set out!"

"Where," now said the Doctor, interrupting her, "does your Ladyship intend going, if I may be allowed to put the question?"

"Where? Into the enemy's country. I mean to go and fetch my husband, for I shall be able to attend to him better here than there."

"But in the despatch it is not said in what place the Baron now is, and, in the great confusion reigning before Metz, it will be no easy task to find out."

"I will search all through Alsace and Lorraine till I have found him!"

"Your maid should purchase poultry; the patient will not for the present be able to take meat."

"He must eat, must he not, Doctor?"

"Certainly, but only the diet prescribed for him."

"And what will that be? hospital soup? skillet made in the trenches? My Adolph is not used to that sort of thing. He must have something nourishing."

"You are putting yourself to needless trouble and expense, I can assure you," said the Doctor. "If you will take something with you, let it be compressed vegetables, consolidated milk, Liebig's extract of meat, coffee, tea, and sugar; these are things a patient may touch. I will make the requisite purchases."

"Doctor, you are an angel; I could kiss you, that I could!"

"Oh! pray do what you like, *sans gêne*."

After the question of provisions for the sick man had been settled, M<sup>me</sup>. Lucca got in her carriage again and drove to the Count von Eulenburg's. With impressive eloquence she implored the Minister to give her a pass to the seat of war for her and her maid. The Minister of the Interior was not a little astounded at the demand, and urged the most cogent reasons to



dissuade her from undertaking the journey. He dwelt particularly on the fact that the railways were nearly all laid under requisition for the transport of troops, and that it was almost impossible to procure at that time any private conveyance.

"Your Excellency," replied the fair petitioner, "I am daunted by no risk, and I know how to surmount difficulties. If there are no railways, no coaches, and no horses to be had, I will look out for some other mode of conveyance. Go I must, even though I am obliged to have a cow saddled for me to ride."

"If you insist with such energy and such resolution," said the Minister of the Interior, smiling, "I must do as you desire. I will have the pass made out for you in German and French, and in it beg the various authorities to aid you, as far as they possibly can, in carrying out your project."

"Your Excellency, I thank you in my own name and in my husband's. Be sure that I will make the best use of the pass. But please put it rather strongly to the authorities that they must afford me the assistance I require; it will be necessary—especially in a strange country."

(To be continued.)

#### NATIONAL MUSIC MEETINGS.

It must be owned that the scheme of these National Music Meetings, originally invented and submitted to the Crystal Palace directors by Mr. Willert Beale, and up to this point so zealously and energetically carried out by Mr. George Grove, secretary, and joint manager with Mr. Wilkinson of the institution since the regretted death of Mr. Bowley, has proved a complete success. If Mr. Beale was the man to invent, Mr. Grove was just the man to understand and to put the invention into practice. Thus the honours of an experiment which has met with general approval are fairly divided.

The proceedings of the first and second days have been already noticed. Those of the third and fourth may be described in very few words. On the third day there were competitions among choral societies, not exceeding 200 in number. A prize of £100, competed for by the South London Choral Association, the Brixton Choral Society, and the Tonic Sol-fa Association—after each choir had been heard in Mendelssohn's well-known psalm, "Judge me, O Lord," and the madrigal of Orlando Gibbons, "The Silver Swan," the first and third in Mozart's "Ave Verum," and the second in the chorus, "How soon our towering hopes," from Handel's *Joshua*—was awarded by the judges (Sir Julius Benedict, Mr. Barnby, and Mr. Arthur S. Sullivan) to the Tonic Sol-fa Association, accompanied by marked approval of the other competing choirs. To the Brixton Choral Society a diploma was also awarded for sight-singing—the piece submitted to them being "Grant us, O Lord," a four-part anthem by Mr. Barnby. The next performance was by military bands—one of them being the band of the Royal Engineers, conductor, Mr. Sawerthal, the other the band of St. George's Rifle Corps, conductor, Mr. Phasey, to each of whom, as there was no contest, the judges (Sir Julius Benedict, Signor Randegger, and Mr. F. Godfrey in one case, Sir Julius Benedict, Mr. W. G. Cusins, and Dr. Rimbault in the other) awarded the prize of £50. It is not in our province to criticise these performances, and all we need say is that, in our opinion, nothing could be more impartial and correct than the decision of the judges.

The fourth performance was more interesting than any of its predecessors; and that such had been the expectation of the public generally was proved by the vastly increased attendance. Proceedings were begun by the Bristol Choral Union, a splendid body of men's voices, who sang a chorus from Mendelssohn's *Edipus*, a serenade ("The Gondolier") by Schubert, &c., in such a manner that a prize of 50l. was readily awarded to them by the judges (Messrs. Henry Smart, Henry Leslie, and J. L. Hatton,) although there were no opponents to contest it. The Bristol Choral Union, like the Brixton Choral Society, was also tested in sight singing, and came forth from the ordeal with equal success, the piece chosen for the occasion being a four-part song for men's voices ("The Homeward Watch"), the composition of Mr. Henry Smart. Then came a real contest between two well-trained military bands, the band of the 2nd Battalion Rifle Brigade,

and that of the 33rd Regiment, each of whom played Weber's *Jubilee* overture and a march by Gung'l, called the *Rekrut*. The judges (Sir Sterndale Bennett, Messrs. J. L. Hatton, and Arthur Sullivan,) awarded the prize to the band of the 33rd Regiment, accompanied by a high commendation of that of the 2nd Battalion Rifle Brigade. What ensued was the most striking feature of the day, although not a competition. Nevertheless, it was a trial of merit, for the award of the "Challenge Prize" for choral societies not exceeding 500 in number—the prize being estimated at a value of 1,000l. This was readily awarded by the judges (Sir Sterndale Bennett, Messrs. J. Hullab, and Brinley Richards,) to the South Wales Choral Union, one of the freshest, most powerful, best balanced, and musical body of voices to which we can remember at any time to have listened. With such voices as these to help them out, only provided that Handel's oratorios and other "Saxon" music be admitted at their anniversary celebrations, the Welsh *Eisteddfodau* might be perennial. When it is remembered that this large chorus is almost entirely drawn from the labouring classes of the "principality"—miners, colliers, &c., their wives, daughters, and relatives—we cannot but wonder at the excellence they have attained—an excellence unattainable except through assiduous and continued study. The result is satisfactory beyond measure. The pieces selected for the South Wales Choral Union were of no ordinary difficulty—which, when we name the final chorus from J. S. Bach's *Passion of St. Matthew*, "In tears of grief," "Round about the starry throne," from Handel's *Samson*, and "The night is departing," from Mendelssohn's *Lobgesang*, will readily be understood. To these were added the national Welsh air "The Men of Harlech" (Mr. John Thomas's arrangement), and "God bless the Prince of Wales," by Mr. Brinley Richards, both of which, sung in the Welsh tongue, were received with the utmost possible enthusiasm. This exhibition of Welsh choral singing was decidedly the feature of the National Music Meetings, and alone sufficient to render them memorable.

After the competitions and adjudication of prizes, on the third and fourth days, as had been the case at the first and second, there was a miscellaneous concert, the winners of prizes and diplomas exhibiting their talents, combined with performances by the Crystal Palace orchestra, under the direction of Mr. Manns, &c. On Saturday afternoon the first Sydenham *Eisteddfod* may be said to have culminated with a grand concert, in which almost all remarkable during the foregoing proceedings was re-introduced—the choral societies, military and volunteer bands, and solo vocalists, each taking a part in it. The proceedings require no detailed description. It will suffice to add that what had pleased before, pleased again; and that the administrations of the judges were, for the greater part, with the aid of increased experience, unanimously admitted to be impartial. At the end of the concert the National Anthem was performed, by the combined chorus and orchestra; and, shortly afterwards, the prizes were distributed by H.R.H. the Duke of Edinburgh, who, with characteristic good taste, refrained from a long preliminary address, leaving explanations to Mr. Thomas Hughes, chairman of the Crystal Palace, and simply addressing a word or two of congratulation to each of the successful candidates. Previous to his departure three hearty and unanimous cheers were raised for the Duke of Edinburgh, which were graciously acknowledged. The attendance on Saturday was larger than on any previous occasion, thus showing plainly that the public have become interested in the National Music Meetings, which, if carried on next year with the same spirit and with such improvements as time and reflection suggest, and as the Crystal Palace alone possesses the means of giving to them, may not only become a permanent institution, but a real public benefit.

ST. PETERSBURGH.—Mme. Henrietta Nissen-Saloman, Professoress at the Conservatory of Music, has received a gold medal from the Emperor Alexander, with a portrait of his Imperial Majesty set in diamonds. On the back are the words in Russian: "For Zeal." The medal is fixed in a beautifully elaborate bracelet, from which it may be removed, however, and worn as a brooch. The value of this flattering mark of Imperial appreciation was greatly enhanced by the medal being presented, together with a diploma relating to it, by her Imperial Highness, the Grand Princess Helena Pawlowna. The entire setting, together with the Crown over the Emperor's portrait, is in large diamonds.

\* Verbatim.

## HER MAJESTY'S OPERA.

Last week were presented *Il Trovatore*, with Mdle Tietjens and Signor Campanini; *Lucia Di Lammermoor*, with Mdle. Christine Nilsson; *Semiramide*, with Mdle. Tietjens; *Faust*, with Mdle. Nilsson, Madame Trebelli-Bettini, M. Capoul, Signori Rota and Mendioroz, and *Rigoletto*, with Miss Clara-Louise Kellogg, Signor Campanini, &c. As all these were repetitions, the bare record of their having been given is sufficient. Nevertheless, it may not be out of the way to add that the performance of *Semiramide*, Rossini's last grand Italian opera, with its admirable "ensemble," under the direction of Sir Michael Costa, and the no less admirable impersonations of the three chief characters—by Mdle. Tietjens, the only Semiramide now on the stage, Mdle. Trebelli-Bettini, than whom a better Arsace since the incomparable Alboni has not appeared, and Signor Agnesi, now as good and effective an Assur as could be witnessed, the best Assur in all probability since Tamburini retired—continues, notwithstanding the fact that the Semiramide is German, the Arsace, French, and the Assur also French (*mirabile dictu!*), to be one of the most attractive exhibitions of the season. The American *prima donna*, Miss Kellogg, may also be complimented on the steady progress she is making in public favour, her second appearance as Gilda, in *Rigoletto*, having created even a greater impression than her first. This young lady has already taken a high position in her art, and wants nothing but opportunity and encouragement to reach the highest—even in this capital, so *blase* about Italian opera and all its appurtenances.

The operas during the present week have been *Martha*—with Mdle. Christine Nilsson as the heroine; *Rigoletto*, with Mdle. Kellogg and Signor Campanini, in lieu of *Lucrezia Borgia*; Mdle. Tietjens, being indisposed; *La Sonnambula*—with Mdle. Marimon; and *Lucia di Lammermoor*—with Mdle. Nilsson. *La Traviata* is announced for this evening—in all five representations; so that London amateurs have enjoyed no less than eleven opportunities of listening to Italian operatic performances in the brief space of six days. The engagement of Mdle. Nilsson which was originally limited to 12 nights, has been prolonged.

## ROYAL ITALIAN OPERA.

The operas performed last week were the *Sonnambula*, the *Nozze di Figaro*, *Norma*, the *Barbieri*, and a miscellaneous selection of extracts from various well known works, for the "benefit" and last appearance of Mdme. Pauline Lucca.

That Mdme. Patti should, at least once in the season, assume the part of Amina, in which, eleven years ago, she made her first *debut* before a London audience, was only to be expected; and that she should be received with enthusiasm in the character which she has fairly made her own ever since her first appearance among us, and which she has sustained, year after year, reminding opera-goers of Malibran in the same part more than any of Malibran's successors, might have been taken for granted. To enter into a description of Mdme. Patti's dramatic and musical realization of the most engaging of all Bellini's heroines would be superfluous. Enough that she was all herself, and made every point tell—from "Come per me sereno" to "Ah, non credea," and its brilliant sequel, "Ah, non giunge"—with the old effect, fully justifying the frequent applause and "recalls" of a crowded audience. The Elvino of the evening (M. Naudin being indisposed), was Signor Nicolini; and Count Rodolpho was represented by M. Faure, who has now no equal in the character.

The "combined entertainments" for the "benefit" and last appearance of Madame Pauline Lucca attracted unusual attention; for, though real amateurs do not greatly care about fragments from popular works, the scenes chosen respectively from *Der Freischütz*, *Faust e Margherita*, and the *Africaine* served to display to eminent advantage the versatility of this, in her way, unique artist, who, no matter what she undertakes, whether in high lyric tragedy, melodramatic opera, sentimental opera, or "opera comique," possesses the secret of winning the sympathies of her audience. Of this versatility the selected passages from the operas we have enumerated afforded ample proofs. As Selika, in the *Africaine*, which Madame Lucca first played in London, at Covent Garden Theatre, and afterwards at Berlin, in accordance with a desire frequently expressed by Meyerbeer, that she should

be the heroine of his last *chef d'œuvre* (which he did not live to see produced in public), and as the love-stricken Margaret, in the garden scene in *Faust*, Madame Lucca has been seen over and over again. Her Selika is a genuine creation; her Margaret is no less piquant and touching than it is original—a Margaret of her own conception. In *Der Freischütz*, however, she has deserved and gained her chief laurels this year, and it seems surprising that the part of Agatha should never have been allotted to her till now. This, too, however, has been described, and it is unnecessary to say more than that in each of the scenes allotted to her Madame Lucca raised the enthusiasm of the house. That the last movement of the *scena* in *Der Freischütz* was encored and repeated, will be as easily understood as that the "recalls" were frequent, and the bouquets without number. A scene from *La Figlia*, with Mdle. Sessi, and another from *Lucia*, with Mdle. Albani (a great success) completed the programme.

The first performance of *Norma* this season brought forward Madame Parepa in a character for which she is in every way fitted. We have but one great Norma now, and she is not at Covent Garden. To witness, therefore, so thoughtful, dignified, and spirited an impersonation at the theatre in which the Druid Priestess has been immortalized by the genius of Grisi, was a real satisfaction to amateurs. Madame Parepa knows the music thoroughly, and shows also a thorough knowledge of the dramatic requirements of the character. She was warmly received throughout, and most deservedly so. "Casta Diva," with its sequel, was sung with the facility and correctness of a practised artist; the emphatic solo "Ah non tremare," in the well-known trio with Pollio (Signor Naudin) and Adalgisa (Madame Sinico), was delivered with extraordinary energy; the famous duet, "Deh conte," in which Adalgisa fairly divided the applause with Norma, was everything that could be wished,—and so on, without further detail, to the duet in which Norma reproaches and threatens Pollio, and the pathetic sequel in the last scene, after the supplication to Oroveso (Signor Capponi), where the sublime resignation of Norma induces Pollio voluntarily to share the sacrifice to which she is condemned. All was both legitimately good and effective. Madame Parepa was heartily received, and repeatedly applauded and recalled.

The old folk-saying, "Better late than never," was well illustrated on Tuesday night, when Mdle. Smeroschi made her *debut* as Adina in *L'Elisir d'Amore*. Twice before had this young lady been announced, and twice had the usual reason for disappointment been assigned; so that, if the public subsequently thought at all of a strange artist, unheralded by report, it was only to infer that the chances of her actual appearance this season were slight. The third time Mdle. Smeroschi proved more successful; and we may say at once that her performance made a highly-favourable impression. Adina is not a character affected by *debutantes*; and its selection by Mdle. Smeroschi must, perhaps, be attributed to the difficulty of finding a character not sacred to one or other of the "light sopranos" in Mr. Gye's troupe. There was, however, no reason for anybody to complain. The new *prima donna* appeared to advantage, and the public had an opportunity of hearing Donizetti's charming opera—a work which, though written in fifteen days, is an exception to the rule that things of quick growth as quickly fade away. Mdle. Smeroschi had one of the chilling receptions usually given by our operatic audiences to a new-comer who appears without an acknowledged reputation, not a "hand" greeting her as the curtain rose and showed Adina seated among the reposing peasants. But her recital of the story of Isotta, with its interlude, "Elisire di si per-fetta," and, still more, her singing in the duet with Nemorino, which follows the advent of the soldiers, arrested general attention. From this point, indeed, Mdle. Smeroschi kept the ear of the house; and, if the demonstrations in her favour were not enthusiastic, they were unmistakably genuine. We endorse without reserve the favourable verdict passed upon the new-comer's efforts. Personally, she is well-fitted for light soprano parts, and her natural advantages are set off by a self command which does not involve self-assertion. Hence, while looking Adina to the life, she represented the character with entire propriety of demeanour. Mdle. Smeroschi is at home on the stage, and did not fail to make use of such oppor-

tunities as were afforded her histrionic powers. The full extent of those powers has yet to be ascertained. As a vocalist, the new *prima donna* made decided claims upon our admiration. Her voice is of pleasing quality, and she uses it, both in *legato* and *bravura* passages, like an artist of experience. That Mdle. Smeroschi has attained perfection must not be supposed, but there are exhibited in her singing both intelligence and artistic purport. The success of the *début* was assured by "Quanto amore," which led to a warm recall; and by "Prende per me sei libero," with the time-honoured *cabaletta* of De Beriot and Benedict. Mdle. Smeroschi was summoned before the curtain after each act, and may congratulate herself on having conquered the good opinion of a Covent Garden audience at nearly the end of the season. Were such a feeling likely to be gratified, we should curiously await the young lady's appearance in a second part before the house closes. The other characters in Donizetti's opera need not be discussed at length. Signor Cotogni was a tolerable Belcore; but Signor Bettini mistook Nemorino altogether. That rustic lover is simple, no doubt; but simplicity does not involve a condition between a "natural" and a buffoon. Moreover, Nemorino should always be represented as worthy the love of Adina. Signor Ciampi may be numbered among those about whom a royal French critic observed, "Je n'aime pas les bouffes qui ne me font pas rire." Shade of Ronconi!—when will a real Dulcamara again cry "Udite, udite, o rustici!"

The operas during the present week (last but one of the present season), have been *Il Trovatore*—with Mdme. Adelina Patti as Leonora; *L'Elisir d'Amore*, for the long-expected and more than once postponed *début* of Mdle. Smeroschi; *Lucia di Lammermoor*—with Mdle. Albani; and again *L'Elisir d'Amore* (Thursday). *Don Giovanni* was to be given last night. *Il Guarany*, the new opera by M. Gomes—first time, with Mdle. Sessi, M. Faure, Signors Nicolini, Cotogni, and Bagagiolo in the chief parts, is announced for this evening—again six performances.

For her "benefit," on Monday, Mdme. Patti has once more selected the *Huguenots*, in which she will play Valentine, with Signor Nicolini, in lieu of Signor Mario, as her Raoul. This, we need scarcely add, will be her second appearance as Valentine before a London audience.

#### THE BOSTON INTERNATIONAL PEACE JUBILEE.

(Telegrams.)

BOSTON, July 3.

The Jubilee was largely attended to-day. Mr. Greeley was present, and was heartily cheered.

The French band will give six concerts in New York, and three in Philadelphia, and will possibly visit Chicago.

NEW YORK, July 6.

The British band, which assisted at the Boston Jubilee, has sailed for England in the City of Antwerp.

BOSTON, July 6.

The British band gave a concert at the Academy of Music last evening, and played several operatic selections, also English, Scotch, Irish, and American airs. The audience rose and cheered enthusiastically when "God save the Queen" was played. The house was crowded. The press compliment the band for averting a panic at the Boston Coliseum by playing the "Star Spangled Banner" upon a false alarm of fire being raised.

COLOGNE.—Herr Gustav Jensen has been appointed a teacher at the Conservatory of Music.

GERA.—The members of the Musikverein lately gave a grand *soirée* to celebrate their hundredth concert. It may be mentioned that Herr W. Tschirch, their director, conducted all the hundred concerts. The Association was founded in 1852, and has given every year five grand concerts besides several musical *soirées*. For the gratification of those who delight in musical statistics, we may state that the programmes of the hundred concerts comprised: 37 symphonies; 18 oratorios; 75 compositions in the oratorio style, ballads, and dramatic works; 53 overtures; 23 other grand orchestral works; 55 solos by professional virtuosi; 57 airs from operas; 162 songs with piano; and 32 pieces for the piano alone. Mendelssohn's oratorio, *St Paul*, was the work selected for performance on the anniversary of the 100th concert. In consideration of the services rendered by Herr W. Tschirch to the Association, and art generally, the Reigning Prince conferred on him the Civilian Cross of Honour.

#### THADDEUS EGG ON THE FOURTH DAY.

On Thursday, when the competitions ended, the business done reached the climax of interest. In the first instance, Messrs. H. Leslie, H. Smart, and J. L. Hatton were called upon to hear the Bristol Choral Union (male voices), and, there being no rivals in the lists, to say whether that body should carry back with them a prize of 50*l*. We congratulate the Western men upon the success they achieved—a success eminently deserved by good voices and excellent training. Under the careful guidance of a conductor, whose name we regret not to know, the Bristol choir sang "Thou comest here," from Mendelssohn's *Edipus*, and Schubert's "Gondolier's Serenade," evincing in each merits of a high order. The voices were well balanced, the tone of singular sweetness, and the style thoroughly refined. Unquestionably, the 50*l*. was deserved; and will supplement that higher reward of public approval due to the spirit which brought so good a choir into the Sydenham lists. The next contest—judges, Sir J. Benedict, Mr. Hatton, and Mr. Arthur Sullivan—lay between the band of the 2nd Battalion Rifle Brigade, and that of the 33rd Regiment, for a prize of 50*l*. Each band played Weber's *Jubilee* overture (ending with the tune of our National Anthem) and Gungl's *Rekruit* march; after which the award was made in favour of the red-coats. It may be presumption on our part to question the verdict of an official tribunal, but we shall do so in this case with all possible emphasis. No decision ever more surprised us, and it seemed as though the judges had solely considered the question of comparative noisiness. That the 33rd men made the greatest atmospheric disturbance is true; but their playing was far behind the playing of the Rifles in refinement, taste, and agreeable effect. We have rarely heard the clarionets of a regimental band to greater advantage than in this particular case. After the military musicians had disappeared came the great event of the day, a "walk over" by the South Wales Choral Union (500 voices) for the Challenge Prize, worth 1,000*l*. We will not now express wonder that no body of English amateurs came forward in hope of achieving this trophy. There are reasons which have been pointed out in our columns why the Saxon temperament should not take fire at the prospect of depositing a piece of plate with the particular cheesemonger or wine merchant who happens to be mayor of the winning town. But these considerations have little weight with our enthusiastic Cambrian neighbours; and anybody who has attended a Welsh Eisteddfod can imagine how eagerly the music-loving Welshmen cast about for the means of winning a triumph not only "in the face of the sun, the eye of light," but in full view of the entire Saxon metropolis. South Wales at once resolved on action, and the hardworking mechanics and miners of Aberdare, Merthyr, &c., soon made up 350 voices under the direction of Mr. Griffiths Jones, a working blacksmith. Of course it was no easy matter to bring 350 people to London from such a distance, to maintain them here and take them back. But the intense national feeling of Wales came to the rescue, and on Thursday Welsh was the prevailing tongue of the Crystal Palace. It is to be regretted that the Cambrian choir met no rival, but their performance showed that only a very formidable rival could have beaten them. They sang first, accompanied by an inadequate band, the final chorus, "In tears of grief," from Bach's *Matthew Passion*, and took it far too slowly, next they gave "Then, round about the starry throne" (*Samson*); and next, the grand chorus, "The night is departing," from Mendelssohn's *Lobgesang*. The last was a severe test, and Mr. Jones, finding the music not going to his satisfaction, stopped the performance, saying to the judges, with delightful *naïveté*, "Give me another chance." A second effort succeeded admirably, and the trying chorus was fairly mastered by these earnest Welsh folk, whose noble voices, frank bearing, and remarkable skill will not soon be forgotten. The audience, among whom were Cambrians in plenty, cheered the choir with enthusiasm, and the choir, in return, gave "The Men of Harlech" and "God bless the Prince of Wales," using their native language with great effect. Of course the Challenge Prize was awarded them without a dissentient voice. All honour to the little principality, whose sons and daughters have a feeling for art not necessarily connected with £ s. d., and have, besides, a noble ambition for distinction in its pursuit. THADDEUS EGG.

COPENHAGEN.—Herr Gungl and his celebrated band have been playing at Tivoli, where they have met with a very favourable reception. As this capital is, at present, extremely full, in consequence of the recent opening of the Scandinavian Exhibition of Art and Industry, Tivoli is remarkably well-attended. There are two concerts every day, Lumbye's band performing in the morning, and Gungl's in the evening.

INNSBRUCK.—The Musikverein lately got up two grand musical performances. At the first, the work selected was Handel's *Messiah*, executed by more than 300 performers. At the second, the programme was more varied, including vocal compositions by Haydn and Schubert; Beethoven's Symphony in C minor and the "Zing overture," by Herr L. Deppe, of Berlin. Both performances went off very brilliantly.



## LUCCA'S BENEFIT AT COVENT GARDEN.

(From the "Observer," July 7th.)

Madame Pauline Lucca's benefit, on Wednesday, attracted a crowded house; and she was enthusiastically applauded throughout the evening. Her scena from *Der Freischütz* ("Softly Sighs") was splendidly sung, and nothing could be finer than her singing in the subsequent trio. Then the third act of *Faust*, with Madame Lucca as Marguerite, Faure as Mephistophiles, and Nicolini as Faust, was another triumph for Madame Lucca. Last of all came the concluding act of *L'Africaine*, sung by Madame Lucca with such dramatic pathos and expression that the audience listened as if spell-bound, and, when at last the hapless Selika lay dead under the Upas tree, broke forth in rounds of applause, and recalled her again and again to receive their endless vocal and floral tributes.

(From the "London Standard," July 5th.)

Madame Pauline Lucca's "benefit," which took place on Wednesday evening, at the Royal Italian Opera, afforded the admirers of this fascinating artiste an opportunity of expressing the gratification which her charming impersonations have afforded throughout the season, and of showing the estimation in which her talents are held. The popular *prima donna* appeared on the occasion in three of her most attractive characters, and thus afforded her numerous supporters an opportunity of appreciating the versatility as well as excellence of her remarkable talents. It is only necessary to mention the titles of the operas, *Der Freischütz*, *Faust à Margherita*, and *L'Africaine*, to recall to our readers some of the most delightful performances of the season, and some of the most charming impersonations ever witnessed on the Anglo-Italian stage. The reception recorded to Madame Lucca, and the ovations she received in the course of the evening, were enthusiastic, and last Wednesday may be chronicled as a memorial evening at the Royal Italian Opera.

(From the "Sunday Times.")

Though Mr. Gye's house has been open every night during the past week, we need only mention one performance—that for the benefit of Madame Pauline Lucca on Wednesday. This was a miscellaneous entertainment, comprising the second act of *Der Freischütz*, the garden act of *Faust*, and the last act of *L'Africaine*. In these Madame Lucca took the chief part with unwonted distinction because of the light in which her versatile powers are exhibited. She achieved a very great success in Weber's music, singing Agatha's popular scena with marvellous power of voice and dramatic propriety. So much was the audience excited that the recalls of the artist at the close seemed as though they would go on *ad infinitum*. We need not dwell for the hundredth time upon the charm of Madame Lucca's Marguerite. That charm is so much a thing by itself that everybody has made acquaintance with it, and can enjoy the effect. Enough that on no previous occasions has Madame Lucca more conclusively proved her right to a place amongst the foremost of dramatic singers. The death scene of the unfortunate *Africaine* was a still greater triumph for the richly-gifted artist. Nothing could exceed it in pathos, the singing being wonderfully sympathetic, the acting full of that apparently wayward impulse which, being the outcome of genius, satisfies more than cut-and-dried propriety. All Madame Lucca's appearances, in short, were successes; and the farewell between her and her audience lacked nothing of the warmth springing from genuine admiration. She was called for over and over again, applauded with genuine enthusiasm, and after each scene overwhelmed with bouquets.

**BADEN.**—At the second Matinée for Classical Music, Professor Cossmann played Schumann's Violoncello Concerto; a Romance of his own composition; and Popper's "Papillon." Mdlle. A. Chaisés, a very youthful pianist, performed the first movement from Beethoven's Sonata, and Weber's E flat major Polonaise. The orchestral pieces were a Symphony in four movements, a work but little known, by Joseph Haydn, Op. 66, in E flat major; Prelude and Final Movement of *Tristan und Isolde*; and Wallace's overture to *Lurley*.—At the Chamber Concert, two days afterwards, there was no lack of solo artists. Mdlle. Caussemille, pianiste, played Heller's Transcription of Mendelssohn's "Auf Flügel des Gesanges," an Etude by Chopin; Thalberg's arrangement of the Sextet from *Lucia*; and a "Concert-waltz," by Wieniawsky. Herr Ely sang Raoul's Romance, from the first act of *Les Huguenots*, and the Duke's Canzone, from *Rigoletto*. Madame Reboux gave the grand cavatina from *Semiramide*; "Le petit Dieu," a song by Tessier; and Ardit's waltz, "L'Estasi," besides taking part, with Herr Ely, in the grand duet from *Faust*. Herr von Nagornoff, a gentleman not previously known here, played a Violin Fantasia by Vieuxtemps. Lastly, Herr Demunsek executed the grand Fantasia, by Servais, on the "Schnauchtswalzer."

## OUR CONTEMPORARIES.

The *Saturday Review* of the 25th ult., thus speaks, in the course of a very long and exhaustive article upon the Italian Opera, London, of Madame Pauline Lucca at Covent Garden:—

"Madame Pauline Lucca, Mr. Gye's other 'first lady,' and Madame Patti's most formidable rival, has equally been limited to a series of characters in which she is seen and heard over and over again—such, for example, as Zerlina (*Fra Diavolo*), Valentine (*Huguenots*), Leonora (*Favorita*), Cherubino (*Nozze di Figaro*), Selika (*Africaine*), and Margaret (*Faust e Marguerita*). To these she has been allowed to add Pamina (*Flauto Magico*), in which she has no great chance of distinction in her peculiar way, and Agatha, in *Der Freischütz* (with M. Faure, as Caspar), in which, fortunately, she has several chances of distinction, of every one of which she avails herself. We cannot remember, often as we have heard Weber's most characteristic opera, any representation of the part, all its requirements taken into consideration, more original, more full of genuine sentiment, and more complete than the Agatha of Madame Lucca. It is a creation of the rarest type. Madame Lucca has every essential, it is true. She looks the character to perfection; her voice enables her to give all effect to the music; and her dramatic genius stands her equally in good stead. She is so much the Agatha of the poet and the Agatha of the composer, that she rivets attention from the commencement of her first scene to the termination of her last. Her delivery of the scena in Act II., where Agatha awaits the return of her lover, is a striking example of musical declamation, and the enthusiasm it excites is fully accounted for. In this, the only opportunity accorded to Madame Lucca of earning fresh laurels during the season, she has earned them, and legitimately. Indeed, her performance in *Der Freischütz* has been the memorable event of this year's opera season."

The *Observer* of last Sunday speaks as follows about Miss Clara-Louise Kellogg's second performance in *Rigoletto*:—

"Last night the opera of *Rigoletto* was repeated, and Miss Kellogg, by her admirable performance as Gilda, established herself still more firmly in the notice of all lovers of art. A more conscientious rendering of the music, a more unaffected, natural, and pathetic embodiment of the character it would be difficult to conceive."

## AN AMATEUR OF OPERA IN COURT.

Mary Anne Ford, a flower-girl, was charged before Mr. Vaughan with being concerned with others, not in custody, in stealing a watch from Robert Smith, a well-dressed man, who said he was the parish clerk at Eton. The complainant said:—Your worship, I came up to town to see that charming opera of *Faust*, and paid 10s. for my seat. I bought a bottle of lemonade and gave a sovereign for it, and received the change. I bought a bouquet of a flower-girl in Covent-Garden, to throw at the feet of the *prima donna*. The girl asked a shilling for it, but I gave her half-a-crown. I then went into a recess. The fat man there charged me 4d. for attendance, and said to me, "For God's sake get out as soon as possible; you are being surrounded." I went out, and found all the flower-girls waiting for me. They made me buy roses, and almost took the money out of my pockets. There were also some horrible men there. I can assure you, your worship, old Quilp was an angel in comparison to one of the blackguards. They pushed me about, and I ran away. The prisoner knocked me down and rifled my pockets, took my money, and used me in a fearful manner. The crowd, of course, sympathised with her, just the same as they do with that blackguard Tichborne, who ought to be hung. He is not the man at all. Mr. Vaughan: I cannot allow you to make these observations in Court. The complainant continued:—At last a policeman came, and I saw my watch and chain hanging down, and my watch gone; and all night long I have been walking about with only 4d. in my pocket, and had to have a saveloy for my breakfast. Mr. Vaughan:—Were you sober?—Complainant:—Oh, yes; I was only drunk once in my life, and that was when our clergyman got married, and then, of course, I was drunk. I am well known, your worship; I have sung "Come into the garden, Maud," at the Crystal Palace. Charming song that! Mr. Vaughan:—Would you be able to identify any of the others who were there?—Complainant:—Oh, yes, your worship; they were perfect demons. A constable in the E division, who took the prisoner in custody, deposed that the prosecutor took 12s 6d out of his pocket, saying, "This is all I have." Mr. Vaughan: I thought you said you only had 4d. in your pocket all night. The complainant:—Yes, but I went to the Opera, and bought books. I saw *Faust*. The music is grand. I saw *Der Freischütz* on Wednesday. It is a very good opera. Mr. Vaughan seemed to be in doubt as to whether the complainant was in his right mind; and, in answer to some questions put to him, the complainant admitted that he had been confined in a lunatic asylum, but that he was all right now. Mr. Vaughan adjourned the case, in order that a telegram might be sent to Eton. There was, however, no response, and Mr. Vaughan remanded the prisoner.

MESSRS.

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## The Musical World.

LONDON, SATURDAY, JULY 13, 1872.

STERNDALE BENNETT AND ENGLISH MUSIC  
IN PARTICULAR, WITH OTHER SUBJECTS  
IN GENERAL.

(To the Editor of the "Daily News.")

SIR,—In your leading article about the Jubilee dinner of the Royal Academy of Music there is a passage, which I ask your permission to be allowed to correct. The passage is as subjoined:—

"Perhaps it is as a favourite pupil of Mendelssohn that the reputation of Sir Sterndale Bennett has arrived at Leipsic, rather than on account of the true and serious merit of his works."

I will not ask you how Sir Sterndale Bennett could have been "a favourite pupil of Mendelssohn" had there been no "true and serious merit" in his works; but I wish, through the publicity of your columns, to let those know who care to be informed about the matter, that Sterndale Bennett was never, at any time a pupil of Mendelssohn's, but on the contrary, was always regarded by Mendelssohn, during their years of intimacy, as a brother master, which can be proved by Mendelssohn's own writing and printed words. With respect to Leipsic you are also in error. Bennett who resided in Leipsic, more than once, for a considerable period, there first became known to Germany, by his overtures, concertos, and other works. About "Paris, Vienna, and Berlin" I have nothing to say, except that at the last two named cities I have frequently heard Bennett's music played by the first societies; but, with regard to Leipsic, as a mere glance at the collected critical essays (*Gesammelte Schriften*) of Robert Schumann will show, Bennett was looked upon, even in his early youth, as a master; and not only played himself, but composed for, and directed the concerts at the famous Gewandhaus, even sometimes when Mendelssohn was performing his own pianoforte concertos.

Allow me a word or two more.—What you have uttered, quoad Paris and its late estimation of Beethoven, is quite wrong. You say:—"Fifty years after the London Philharmonic Society had possessed and performed the masterpieces of Beethoven, that stupendous genius was almost a barbarian to the Conservatoire." I must inform you that, on the contrary, Beethoven was never, any more than he is now, "a barbarian to the Conservatoire." Long before the death of Beethoven, which occurred in 1827 (not quite fifty years ago), the majority of the Nine Symphonies were—thanks to the enthusiastic appreciation of the late and justly famous Habeneck—performed at the Conservatoire concerts, admired and extolled also by the Conservatoire audience. You are again in error with regard to Mendelssohn's "Italian Symphony," when you assert that, "a quarter of a century after Mendelssohn had conducted his *Elijah* at Birmingham, an enthusiastic conductor of popular concerts ventured upon the experiment of playing the Italian symphony before a public who believed that Gluck was a Frenchman, and Meyerbeer a native of the Boulevards, and Rossini, the 'swan,' not of Pesaro, but of Passy." Now—passing over the fact that no such



"public" ever existed in Paris, where Meyerbeer, Rossini, &c., were just as well-known to be foreigners as Weber, Spohr, &c., here, in London—Mendelssohn's Italian Symphony was first produced in the French capital at the Conservatoire concerts, in the year 1854 (when M. Girard was conductor). I can answer personally for this, as I heard the performance myself, in company with a musician of no less repute than Auber (whom you playfully put side by side with Offenbach!);—and a wonderful performance it was. Moreover, in 1847, I heard, also at the Conservatoire concerts, the "Scotch Symphony," with several other works—the whole concert, in honour of Mendelssohn's memory, being devoted to Mendelssohn's music. You are, of course (are you, by the way?), aware that *Elijah* was first given at the Birmingham Festival, (for which it was expressly written), under Mendelssohn's own direction, towards the end of August, 1846, and that the composer of *Elijah* died on Nov. 4, the year following. So that your "quarter of a century," in respect of Mendelssohn, holds no more than your "50 years," in respect of Beethoven. As for your "enthusiastic conductor of popular concerts," unless you mean M. Pasdeloup of the "Cirque," I am at a loss to conjecture whom you can possibly mean; but I know enough of M. Pasdeloup to be quite sure that he would on no account claim for himself what was not his due; and the contrary would certainly be the case if he claimed the honour of having been the first to introduce the "Italian Symphony" to the Parisians, seeing that the "Italian Symphony" was played by the *Société des Concerts* ("Conservatoire Concerts," as they are called in England) years before the performances in the Champs Elysées were set on foot.—What Sir John Coleridge "had the courage to avow," on the occasion of the testimonial presented to Sir Sterndale Bennett, some time since, at St. James's Hall, as to there being "always something provincial about the English school of music, if indeed a school could be said to exist," I am unable to understand, being ignorant of the precise signification attached by the honourable Attorney-General to the word "provincial." Does he mean Indian, Canadian, or Australian? We have no "provinces" in these islands, which are fairly divided into counties, one county being just as important and conducive to the common welfare as another. This statement of Sir John's was quite as odd as another statement, made in another speech, by Mr. Macfarren, who endeavoured to show that, the honour of knighthood having been conferred upon Sterndale Bennett, all musicians from that moment were "gentlemen"—a conclusion which might, without difficulty, be disproved.

Excuse me, Mr. Editor, for troubling you thus far; but on second thoughts, instead of forwarding my letter to the office of the *Daily News*, with a tolerable uncertainty of its being admitted into their over-crowded columns, I shall forward it to the office of the *Musical World*, the professional advocate of music and musicians, with a tolerable certainty of seeing it printed in the next issue. I could point to other misrepresentations in their leading article of Friday, July 5, but sufficient for the day are the pointings out of the mistakes thereof.—Your obedient servant,  
OPTIMUS BLACK.

July 8, 1872.

IN noticing one of the performances of the Boston Peace Jubilee, the correspondent of the *New York Herald* writes as follows about Madame Arabella Goddard:—

"Madame Arabella Goddard gave a solo on the piano, in the middle of the programme. Her selection was a Fantasia on

themes from Mozart's opera of *Don Giovanni*, a selection which gave the attentive audience an excellent opportunity to judge of the carefully trained hand, natural musical taste, and fine artistic culture of this celebrated artist. There was almost perfect silence during the rendering of the solo, and therefore every ear could appreciate the nicety of touch which produced such an exquisite delicacy of expression. In response to repeated applause M<sup>me</sup>. Goddard returned to the piano and favoured the audience with the "Harmonious Blacksmith," by Handel. This called forth renewed applause, to which the lady gracefully bowed her acknowledgements."

It seems curious that, at these monster performances, where there are unlimited orchestral resources, no chance seems to be given to our English pianist of playing a concerto by one of the great masters, and thus of showing the Bostonians that she has both a soul and fingers above "*fantasias*."

#### AN INCIDENT OF THE BOSTON JUBILEE.

On Saturday evening, at Tremont House, the band of the Grenadier Guards, in connection with some of the English residents in Boston, gave a reception, and presented addresses of welcome and congratulation to Madame Arabella Goddard and Madame Rudersdorff. Madame Goddard was escorted to the reception-room by Lieut.-Col. Fludyer, and Madame Rudersdorff by Mr. Dan Godfrey. The Grenadier Guards were in plain dress. It was their great wish to serenade the ladies, but they were bound by contract with the Jubilee Committee not to play anywhere in Boston but at the Coliseum. Madame Goddard and Madame Rudersdorff having entered, were greeted with loud cheering from the men, and took their seats in great state on the sofa.

Mr. J. M. Smith delivered the presentation addresses. Turning to Madame Goddard, he said:—

"MADAME GODDARD,

"In behalf of the British residents and citizens of British birth in Boston, I have the honour to tender you their congratulations on your appearance for the first time in this country, and their recognition of your extraordinary gifts. We have long been familiar with your name, as connected with the highest achievements of musical power, but only within a few days has it been our pleasure to be delighted with your melodious execution on the pianoforte, than which no other instrument finds its way into so many homes. Now it cannot but be more prized than ever, and the thousands you have this week charmed will treasure you in their memory long after you have returned to your English home. Accept this bouquet, and the cordial greeting which we, and the Grenadier Guards Band, tender you. It comes from hearts anxious to do you honour. A few days and this bouquet will fade, and be cast away; but not so our memories. May you ever retain pleasant recollections of your visit to America."

Madame Goddard then bowed her most graceful acknowledgments, and Mr. Smith turned to Madame Rudersdorff:—

"MADAME RUDERSDORFF,

"I have the pleasure, in behalf of the British residents of the city of Boston and citizens of British birth, to extend to you a cordial greeting. More than any other City of America, this is the home of music, and though you are sure of a greeting in any city, here are you more welcome. We are honoured that we can claim you as under our flag, and we know it is an English heart which prompts you to do many acts of kindness; and though not born under the British flag you can sing more sweetly than any of us, and as heartily as we all, "God save the Queen." We tender you this bouquet, and the homage of your own Grenadier Guards Band, as a slight token of our appreciation of you as an artist and a lady."

The band then sang the National Anthem, and Colonel Fludyer proposed three cheers for "the Queen of England, the Queen of Pianists, and the Queen of Song."

M<sup>me</sup>. Rudersdorff then rose, and in a short speech, congratulated the band on their great success.

The whole deputation then gave a round of cheers for Colonel Fludyer and Mr. Godfrey, after which the proceedings terminated, and the ladies were escorted back to their apartments.

Outside the building, a large crowd was gathered, in expectation of hearing the announced serenade.

## M. GOUNOD AND HIS WRONGS.

(To the Editor of the "Musical World.")

SIR,—It is evident I cannot control what my English agent may have proposed, and I know as little of what he did, as I knew for twelve years what my French publisher and agent did. Mr. Chappell is mistaken in thinking I am not satisfied with the result of my arrangement with Messrs. Goddard on the sale of the Albert Hall music, and if the music and concerts had been well advertised, which was to have been the case (*as was promised*), when it was supposed Mr. Chappell would succeed in obtaining the publication thereof, I have no doubt it would have been still more satisfactory!

As for Mr. Boosey's letter, I know nothing about *Romeo and Juliet*; had I ever been allowed to understand his offer (I did not know a word of English in those days), it is easy to understand I and Messrs. Barbier and Carré would not have accepted M. Choudens' offer of £2000 for copyright in all countries.

I need hardly repeat my statement that I knew nothing about a song for Mr. Boosey, except through Mr. Carte, who said he wished me to write one for Mrs. Patey. I did not wish to write one which I knew would be on the system of royalty for the singer; so I dare say a price I knew I should not get was asked. What I asked was 20 guineas and 6d. royalty.—I am, Sir, your obedient servant,

CH. GOUNOD.

Tavistock House, Tavistock Square, 6th June, 1872.

(To the Editor of the "Musical World.")

SIR,—I should feel obliged to Mr. Boosey if he would produce any proof that Mr. D'Oyley Carte ever proposed such terms as he states in his letter of this day's impression. Being paid to sing songs is a system I unhesitatingly condemn, and I believe Mr. D'Oyley Carte to have been incapable of proposing such a humiliating bargain for me.

My terms are 20 guineas for singing in public, and I never sang for less.—I am, Sir, your obedient servant,

GEORGINA WELDON.

Tavistock House, Tavistock Square, 6th July, 1872.

(To the Editor of the "Musical World.")

SIR,—I am ashamed again to trouble you with another answer to M. Gounod's charges, having already explained that the dramatic right in *Faust* was lost by his own (or his French agent's) omission to send the necessary papers for entry at Stationers' Hall, no great wonder, however, neither Auber nor Meyerbeer having ever previously secured rights which, in England, were then thought of no marketable value. Perhaps M. Gounod will at last understand that the acting-right requires a distinct entry, the necessary forms of which can be obtained at the Hall, and that he alone could sign such an entry. He well knows that I was never asked to do anything on his behalf, except to enter the papers in regard to *Copyright*. If, therefore, he continues to lay the unfounded charge against me, that he lost his acting-right "through my neglect," I shall be reluctantly compelled to bring an action against him for libel. M. Gounod has apparently a very short memory, and very bad advisers.—Your obedient servant,

THOS. CHAPPELL.

WE invite the particular attention of our readers to a feature in the concert intended to be given in St. James's Hall on Wednesday next, by Mr. F. A. Cowen. It is not often that an English symphony is produced; still less often does an English composer produce a second after writing a first of rare merit and enormous promise. Therefore the symphony in F, of Mr. F. H. Cowen, which is the feature above referred to, should excite no ordinary interest, and bring together all to whom the fortunes of native talent are a matter of concern. The concert will, in other respects, be one of an attractive sort.

THE competition for the Sterndale Bennett Prize took place on Saturday, the 6th inst., at the Royal Academy of Music in Tenterden Street, Hanover Square, the examiners being Mr. G. A. Macfarren (chairman), Mr. H. C. Lunn, Mr. Frank R. Cox, Dr. Charles Steggall, Mr. Frederick Bowen Jewson, Mr. W. Dorrell, and Mr. Walter Macfarren. The prize was awarded to Miss Florence Baglehole, pianist—pupil of Mr. W. H. Holmes, one of our most accomplished professors; Miss Florence Green being highly commended,

## OCCASIONAL NOTES.

THERE is a ghastly story told by *Le Figaro*:—A Bernese gentleman made a present to his wife of a fauteuil which, when sat upon, played "*La donna è mobile*." It amused for a while, and was then consigned to the lumber-room by the husband, who had taken a strong objection to it, in spite of his young wife's entreaties. M. Berchod having occasion to leave the city, Madame bethought her of the toy, and it was reinstalled in the drawing-room, where her husband returning, unexpectedly, found it. A scene followed, M. Berchod becoming more enraged, till seizing a weapon, he struck his wife dead. The body fell across the fatal chair, which, answering the pressure, played "*La donna è mobile*." Horror-stricken, M. Berchod threw himself from the window, and his corpse was carried up stairs just as the last strains of Verdi's air were heard.

[BOUCICAULT (DION) please note.]

AN attractive feature in the programme of the Boston Peace Jubilee was the cannon accompaniment to certain pieces. The idea was worthy the occasion; but, relative advantages considered, it was outdone by an organist in a small New England village. The choir had to sing the anthem in which the lines occur—"He gave them hailstones for fire; fire mingled with hail ran along the ground." The occasion was a great one, and the organist was desirous that the choir should prove equal to it. The anthem was specially adapted for effect, but the resources at command precluded anything that would cost much. After anxious meditation the organist hit upon dried beans and gunpowder. The latter he laid in a train under the walls outside the building, the former he committed to the charge of youths with instructions how to act at a signal. The result was success. The anthem opened, the organ-blower rose to the occasion, the organist played, the choir rolled forth "He gave them hailstones," &c., and, as the shout rose to the roof, there came rattling against the windows a shower of dried beans, and flashed from the ground the train of gunpowder.

AN English clergyman, pronouncing a condemnation on modern burlesques, argued that if we introduced heathen deities we should, centuries hence, be paid out by dramatists of a new order, who would treat our sacred personages as we treat those of Greece and Rome. A German author has made a collection of "Christian legends," some of which, not too coarsely treated, may serve the purpose of this burlesque writer of the future, held out as a menace to burlesque writers of the present day. In one of the "legends," for the most part of German mediæval origin, a knight has sold his wife to the devil. The devil, of chivalrous appearance, who, but for a sinister look about the eyes and mouth, would be handsome, comes to claim his bargain. The wife, being devout, prays to the Virgin. During her prayer she falls asleep, and while still unconscious, the Virgin appears and takes her place. The devil behaves with gallantry, and the Virgin encourages his attentions, saying to herself that she will take him to the gates of heaven, nail him against a doorpost, and expose him to ridicule of the blessed. To improve his personal appearance the devil plucks a violet, which restores the angelic lineaments of the period before the fall. The Virgin employs a counter charm, and the struggle is continued until the personification of evil gets free, but bears away some marks of the contest. In another legend, a nun prays to the Virgin for relief from the monotony of her duties. The Virgin appears, and tells the poor nun to go out and amuse herself, promising to assume her appearance and replace her in the convent while she remains away. The nun takes very long leave, goes into society, falls in love, marries a German knight, and has children; until at last she feels the bitterness of existence, returns to the convent, and finds the Virgin, who says to her: "What a time you have been, my child; I thought you would have been back before."

LEIPZIG.—Herr Raimund Hartel, member of the Town Council, and of the firm of Breitkopf and Härtel, is engaged to Mdle. Louise Hauffe, the pianist.

NAPLES. Hérold's *Pré aux Cleres*, under the title of *Il Duetto*, was produced, a short time since, at the Teatro Filarmonico, for the first time in this city, and in Italy.

## CONCERTS VARIOUS.

MISS ALICE RYALL collected together a large number of friends at her second annual morning concert, held at the Hanover Square Rooms, on the 6th inst., under the distinguished patronage, among others, of the Countess of Eglington, Lady Charlotte Wentworth Fitzwilliam, Lady Mary Thompson, Lady Monson, &c. The array of artists gave promise of a highly pleasing entertainment, as may readily be surmised, when it is stated that, in addition to Miss Ryall, Mdlle. Anna Regan, Madame Patey, Mr. Cummings, Mr. Patey, Mr. Walter Macfarren, (pianoforte), and Mr. Henry Holmes (violin), appeared. The conductors were Messrs. Macfarren and Stephen Kemp. Miss Ryall sang several times, both in solos and concerted pieces. Her voice, very clear in the upper notes, was heard to great advantage in Mr. G. A. Macfarren's "Pack clouds away," (violin *obbligato*, Mr. Henry Holmes,) which was encored and repeated. Miss Ryall's singing of "Home, sweet home" was excellent; and although the chief singers of all lands appropriate this melody, Miss Ryall has no occasion to fear "odorous comparisons." To say that Madame Patey sang splendidly is sufficient, as also Mr. Cummings and Mdlle. Regan. Mr. Holmes sustained his reputation as a violinist so well as to make us regret not to hear him oftener. Mr. Macfarren played the "Moonlight" sonata (Beethoven), and "The Harmonious Blacksmith," in place of the "Lieder ohne Worte" which he had been announced to play. The concert was one of the most agreeable of the season.

H. L.

SIGNOR AND MDLLE. RUBINI gave a morning concert at the Hanover Square Rooms, on Friday week. The young lady's singing of the air, "O luce di quest' anima," from *Linda di Chamouni*, was one of the features of the concert, and deserved the applause given by the audience. Mdlle. Rubini was assisted by artists of eminence—Signor Gardoni among the number, who gave "La Mandolinata" with all his old charm. Mdlle. Liebhart sang "I love my love," composed expressly for her by Signor Pinsuti, and Signor Celli gave an effective reading of Prince Poniatowski's "Yeoman's Wedding Song." M. Jules Lefort, Signor Caravoglia, Signor Tito Mattel, Mdlle. Demeric-Lablache, Signor Danielli, and Mdlle. Liebe, the violinist, all artists of repute, were among the performers.

THE annual grand concert of Mr. Ganz took place in St. James's Hall on Wednesday week, attracting, as usual, a crowded audience. Mr. Ganz took his share of the programme by playing the pianoforte part in the first movement of Schumann's Quintet in E flat (Op. 41), following this up with Mendelssohn's *Capriccio Brillante* in E minor; Dusek's *Adagio* and *Rondo* in B flat for piano and violin (Mdlle. Ursé); and a solo of his own composition. A professor so highly reputed could not fail to please his audience, and Mr. Ganz had every reason for satisfaction with the effect of his admirable playing. The bulk of the entertainment fell to artists from Her Majesty's Opera, including Mesdames Kellogg, Marimon, Tietjens, Trebelli, Marie Roze, MM. Campanini, Fancelli, Mendioroz, Vizzani, Foli, &c., who sang a number of more or less well-known selections, quite unnecessary to mention in detail. Mr. Santley also took part, and gave Hatton's song, "Voice of the western wind" and "To Anthea"—the latter being one of the finest things of its kind ever written. Both were sung to perfection by our great baritone. It may be mentioned as a remarkable fact that the quartet from *Rigoletto* was not in the programme; the prayer from *Mozart* was so, however, and kept up the tradition which insists upon one or other or both. The concert was wholly and deservedly successful.

MR. JOHN THOMAS'S CONCERT.—Justice is said to have feet of lead, and this is, perhaps, why our justice has not till now overtaken the concert given by Mr. John Thomas at the residence of the Marquis of Downshire, in Belgrave Square. The details of that concert were unusually interesting, as may be gathered from a brief mention of its principal features. In the first place, Mr. Thomas played, with the rare skill and artistic feeling which invariably distinguish his efforts, his own harp solo, *The Seasons*, a musical sketch, illustrated in the programme by poetical selections. This was very warmly received, and richly deserved all the applause bestowed on it. Next came a selection from the concert-giver's dramatic cantata, *Llewellyn*; including a *terzetto*, a recitative, a war song, a legendary ballad, and a duet, in the rendering of which Miss Edith Wynne, Mr. W. H. Cummings, and Mr. Lewis Thomas were engaged. We prefer to hear the entire work before forming any estimate of its merits; but there can be no doubt that, judging from the examples adduced, it is worthy the composer of *The Bride of Neath Valley*. How the admirable artists just named acquitted themselves need not be said. Other features of the concert were the violin solos, finely played, of Mdlle. Castellan; Mr. Thomas's remarkable performance of the "Moonlight Sonata;" Mr. Cusins' pianoforte solos; and the singing of Miss Angèle, M. Jules Lefort, and Mr. E. Lloyd. The entertainment was, in all respects, a great success.

MISS KATE MARIE NOTT gave her first evening concert on Wednesday, July 10th, when she was assisted by the following artists. Vocalists—Miss Banks, Miss Kate Marie Nott, and Miss Lucy Franklin; Mr. W. H. Cummings, Mr. W. F. Enderby, and Mr. Wallworth. Harp—Mr. John Thomas (Harpist to Her Majesty the Queen). Solo Pianoforte—Mr. Brinley Richards, and Mr. H. Parker. Miss Nott sang Donizetti's "La Zingara." Meyerbeer's *Roberto tu che adoro*, the duets, "Quante amore" (with Mr. Wallworth), and "Tel'rammenti," (with Mr. and Mrs. W. F. Enderby), and Bishop's "Love has eyes," and joined Miss Lucy Franklin and Mr. Wallworth in a trio by Mr. G. A. Macfarren. Miss Nott gave evident pleasure to her friends, and acquitted herself remarkably well for so young a public artist. Among other pieces that were given during the course of the evening were "Looking Back," by Miss Lucy Franklin, a new song, "At last," (Francesco Berger), by Mr. Cummings; "Alice, where art thou?" by Mr. Enderby; Parish Alvars' Solo for the Harp, "The Mandoline," by Mr. John Thomas. A selection of Welsh Melodies for the Pianoforte, by Mr. Brinley Richards. "Deh Vieni" by Mr. Wallworth, and a pianoforte piece composed and played by Mr. Henry Parker. The Conductors were Mr. H. Parker and Mr. J. Harrison. The concert altogether went off capitally.

MADAME LOUISA KAPP YOUNG gave her morning concert at the Marchioness of Townshend's residence in Dover Street, on Wednesday, before a large and aristocratic audience, and under the immediate patronage of H. R. H. the Duchess of Cambridge, the Duchess of Teck, &c. Madame Kapp Young sang "Come à bello," Signor Gardoni's popular canzone, "La Mandolinata," M. Alabieff's "L'Usignuolo" ("Nightingale, my Nightingale,"), joined Signor Rizzelli in a *duo* by Verdi, and Miss Wells, Signor Rizzelli and Signor Caravoglia in the well-known quartet from *Martha*, "Mezza notte." In all of these Madame Young evidently satisfied her numerous friends. Besides the three artists who sang the concerted pieces we have named, Madame Young was assisted by Miss Kate Morensi, M.M. Emile Sauvet, Herr Adolph Stiehle (violins); M. Kontski (pianoforte); and M. Paque (violoncello). The latter artist played one of his most favourite solos and was warmly applauded. Signor Caravoglia made quite an impression on the fair portion of the audience by his expressive singing of a romanzi, by Signor Mazzoni, "Sogni d'amore," and obtained considerable applause for the animated style in which he gave "Largo al factotum." The conductors were Herr Ganz, Signor Vera, M. de Kontski and Sir Julius Benedict.

A CONCERT was given by Miss Elcho in the Hanover Square Rooms, on Tuesday, July 2, and attracted an audience both large and fashionable. The *beneficiaire* was ably assisted by a number of fellow-artists, but her own performances naturally excited the greatest amount of interest. She played, first, a movement from Mozart's pianoforte sonata in C minor; next, a transcription of Asher's "Alice, where art thou?" which was much applauded; and ended the first part with Mendelssohn's *Andante* and *Rondo*. Miss Elcho subsequently gave Sydney Smith's duet on *Les Huguenots* (with Miss S. Evans), Dusek's *Consolation*, and (with Mr. N. Mori), Beethoven's *Kreutzer* sonata. This was a heavy evening's work, and one adapted to try the executant's powers very severely in various ways, but Miss Elcho went through it in a manner that reflected upon her the highest credit. Her command of the instrument is great; and in all she does a true artistic feeling is made manifest. We anticipate for her a good position among lady pianists. The more prominent features of the evening, apart from Miss Elcho's performances, were Miss A. Dwight's rendering of "La Fioraja"; Mr. Bell's singing of "Hybrias, the Cretan," and the excellent delivery by Miss Regan, of "Una voce" (encored). The accompanists were Mr. Lansdowne Cottell, Mr. C. F. Webb, and Herr Euzian.

DRESDEN.—Herr Scaria, having sent in his resignation as a member of the company at the Royal Opera-house, has ceased to belong to that body. He will sing in one more concert at Wiesbaden, and then proceed to Italy, where he proposes devoting himself, for some time to come, entirely to the serious study of his art. Herr Ducarli, from the Ducal Theatre, Brunswick, takes his place.—Herr Lorenzo Riese, a tenor from the Stadttheater, Nuremberg, has been singing in a round of characters with extraordinary success at the Royal Opera-house. Public and critics are equally pleased with him. As a proof how highly a good tenor is appreciated, now-a-days, and—paid, in Germany, we may mention that from a provincial theatre like that at Nuremberg, Herr Riese receives 12,000 florins, that is, 1200 pounds sterling per annum.—The Baron Franz Friedrich von Nass, well-known in musical circles, died here on the 9th June. Born in 1791, at Johannisberg, in Silesia, he soon gave evidence of his talent for music. He became a pupil of Spohr, whom he heard for the first time in Breslau, in 1810. He made rapid progress, and was ere long so accomplished a violinist as to meet with great success even in Vienna, where he resided for a considerable period. His peculiarity as a violinist consisted in his power of imitating Spohr's manner.



## PHILHARMONIC CONCERTS.

The last concert of the sixtieth season took place in St. James's Hall, on Monday night, and was very fully attended; the musicians, properly so called, being present in great force, attracted by two novelties—Brahms' Serenade in D for orchestra, and Sir Sterndale Bennett's prelude, *Ajax*. To explain an extra large gathering of the general public, it will be enough if we state that the programme included Beethoven's C minor Symphony, and songs for Madame Parepa-Rosa and Mr. Santley. The concert was a model thing in its way, presenting something good for every variety of cultured taste. There even appeared something good in Brahms' Serenade, notwithstanding that, when heard at the Crystal Palace years ago, it excited no interest, and never gained a repetition. We shall not stop to inquire why a work in six movements, for full orchestra, taking fifty minutes to play, is called a Serenade—the application of the term to Beethoven's "Serenade Trio" is a different matter—nor need we say more of the history of the composition than that it was written in 1858, when Brahms had reached his twenty-fourth year. There is a good deal in it of youthful freshness. The first minuet is a gem in its way. But it is the misfortune of modern German composers that their real flights of genius are few and short, always requiring to be eked out by crawlings on the level of absolute dullness, or by getting a "lift" from some stronger wing. This is exemplified in Brahms' Serenade; the *adagio*, for instance, being a thing of dullness unutterable, and much of the other movements serving only to bring up recollections of music not from Herr Brahms' pen. On the whole, we fear, that the Society made a mistake, if the intention, when producing this serenade, was to help the composer to fame. Sir Sterndale Bennett's work is described as an "Orchestral Prelude to the music of Sophocles' *Ajax*," and the distinction between a prelude and an overture has been well observed. It consists of a few introductory chords in B flat major, leading to a short *allegro* in the minor of the same key. We recognise the composer at once by the gracefulness of his themes, their clear, artistic treatment, and the general masterful effect. Mr. Hallé played Mendelssohn's Pianoforte Concerto in D minor well enough to obtain a faint recall; and the Symphony of Beethoven, effectively rendered under Mr. Cusins' baton, gave general satisfaction. Madame Parepa's singing of Beethoven's "Ah! perfido"—a work which tries the artist's powers as few others do—was highly effective, and it would be hard to say whether her dramatic enunciation of the recitative or her very sympathetic rendering of the lovely aria, "Per pietà," was more deserving of praise. At any rate, Madame Parepa's reappearance at the Philharmonic achieved a marked success. To complete the vocal excellence of this concert, Mr. Santley acquitted himself in Rossini's early aria, "Alle voci della gloria," with a perfection rare even for him. This effort of our English baritone was nothing short of mastery. Such perfect phrasing, delivery of tone, fluency, and general artistic skill are rare indeed, and if any *laudator temporis acti* were present, even he must have admitted that we have still great singers among us. The concert concluded, as usual at the end of the season, with Weber's *Jubel Overture*.

It may be instructive to add that the sixtieth course of Philharmonic Concerts introduced the following English works:—Bennett's Symphony in G minor and *Ajax* Prelude, Cusins' Pianoforte Concerto in A minor, and Potter's Symphony in D.

T. E.

ROME.—*L'Assedio di Brescia*, by Signor Pontoglio, has been successfully produced at the Politeama.

BAYREUTH.—Some short time since a letter, said to be written by Victor Hugo to Herr R. Wagner, made the round of the continental press. In the most bombastic style, Victor Hugo sang the praises of the "tone-hero, Wagner;" promised to be present at the Festival-Stage-Play, &c. A friend of Wagner's has now published in the *Deutsche Allgemeine Zeitung* a letter he has received from the Musician of the Future. It runs thus:—"My dear friend, until even you addressed me your doubting interrogatory, I considered it more than superfluous to enter into an explanation concerning the bungling production entitled a 'Letter from Victor Hugo,' and emanating from the pen of some witting of the Vienna or Munich press. If, however, it is necessary for your satisfaction, as well as for that of other similarly anxious friends, I must, in the first place, observe that an educated Frenchman, (and no one, I suppose, will deny that Victor Hugo is to be regarded as such), would never reproach a German author with 'Bavarian florins,' and indulge in disrespectful jokes on that author's relation towards his illustrious benefactor. As every statement of the kind against me which has ever crept into the French press came most assuredly from the organs of public opinion in Germany, as is sufficiently evident from the originals, I heartily regret to have been under the necessity of alluding, in this particular case, to the doubt in question. Yours truly,

RICHARD WAGNER.

"Payreuth, 22nd June, 1872."

## WAIFS.

Herr Stephen Heller has left Paris for Lucerne.

They say that Peace Jubilee Gilmore hasn't slept for thirteen weeks. *Don Carlos* has had a great success in Madrid if report may be trusted. Mr. Wehli, the famous pianist, has arrived in London from the United States of America.

Mad. Pauline Lucca left London for Berlin on Friday evening week. She will pass the summer at Ischl (Austria).

M. Faure has sent 1200 francs as a contribution to the funds of the *Société Philanthropique des Artistes de l'Opéra*.

Thirty six new Italian Operas were produced during the first six months of the present year. How many were still-born?

The *Gazette Musicale* says that *Le Cid*, an opera by a Spanish composer, Señor Valenti, will shortly be produced in London!

Signor Arditi had the honour of being invited to the Prince and Princess of Wales' Garden Party at Chiswick, on Tuesday.

*Le Ménestrel* announces that the Duchess de Galliera has sent a present to Mdlle. Nilsson *opropos* of her approaching marriage.

Carlotta Marchisio, one of the famous sisters whose singing in *Semiramide* will be remembered, has just died at Turin, aged 36.

M. Arthur Heulhard has written a history of the club formed by the musical critics of Paris, and known as *La Fourchette Harmonique*.

The Municipality of Paris has voted 85,000 francs towards the reparation of the Théâtre Lyrique, which will cost 500,000 francs.

There is a rumour that a man has been discovered in this city, who never heard of P. S. Gilmore. Barnum is negotiating. No other need apply.

The Emperor Alexander was so pleased with a performance of Gluck's *Orfeo*, by the pupils of the Moscow Conservatoire, that he granted the establishment an important subvention.

A German musician has discovered that the tone of a violin can be greatly improved by immersing the instrument in lager beer, and leaving it there until it becomes thoroughly saturated.

We regret to hear that Mr. Tom Taylor, secretary to the Local Government Act Office, the well known dramatic author and contributor to *Punch*, was taken suddenly ill after receiving a deputation last week, and has not been able to resume his official duties since.

Miss Lina Glover, daughter of Professor Glover of Dublin, sang on Tuesday evening last, (at the concert given in Albert Hall,) a new ballad "The Pet Ljnnnet," by her father, in which she was warmly encored. The Duke of Edinburgh and Prince Arthur were present.

Wachtel, the German tenor, was more favourably impressed with Boston than any other American city. He said:—"If I ever leave Germany I shall reside in the United States, and Boston is the city I shall select for my new home. It is the only thoroughly artistic city in America."—*Dexter Smith*.

The annual meeting of the Boston Handel and Haydn Society was held at Bumstead Hall, May 27th. The total expenses for the past year have been 7495 dols. 26 cents; total receipts, 8136 dols. 75 cents; balance, 461 dols. 49 cents. A legacy of 1,000 dols. will soon be received from the estate of Mr. Eben Dale.

Major Gleig, inventor of the piano now on exhibition among the musical instruments at the International Exhibition, is son-in-law of Mr. Charles Collard, senior partner of the firm of Collard and Collard, from whose experience Major Gleig has derived considerable advantages in the development of his new system.

Mr. E. Sothern, accompanied by his son, Mr. Litton S. there, arrived in the Mersey on Tuesday week from New York in the White Star steamer *Oceanic*. A variety of entertainments were given on board during the voyage, which realised about 807. for the training ship *Indefatigable*. Mr. Sothern left for London on Wednesday morning week.

A tamer of animals in New York has trained ten thousand frogs to croak in concert. They will be transported here with the greatest care in honour of the "world at peace." A ditch will be dug completely surrounding the Coliseum for their reception. Then all who croak at the success of the Jubilee will be croaked out of hearing.—*Boston Paper*.

The mails having for a week failed to come to time in an Arkansas town, the local paper says it has been forced to draw heavily on the almanacs for "copy," and if communication with the outer world should be still longer cut off, "we shall be obliged, next week, to make extracts from the Bible; thus supplying some of our readers, at least, with matter entirely new to them."

Extensive preparations are said to be on foot for the marriage of Mlle. Christine Nilsson to M. Rozoaud, appointed to take place at St. George's, Hanover Square, on the 27th inst. The bridal costume of the Swedish diva will be one of Worth's *chefs d'œuvre*, and the bridesmaids are to be attired in the style of Louis XIV., white and pale coral pink being the prevailing colours.

A beautifully painted harpsichord, made by "Pascal Taskin, à Paris, 1774," has been lent for exhibition at South Kensington Museum by Viscount Powerscourt, at the suggestion of the Duke of Edinburgh, during his recent visit to Ireland. The inside and outside of the case are covered with oil paintings of landscapes, &c., of a finish and delicacy equal to those of many of the old Dutch pictures.

Burlington, Iowa, boasts the parental authors of the following terse epitaph:—

"Beneath this stone our baby lays—  
He neither cries nor hollers;  
He lived just one and twenty days,  
And cost us forty dollars."

A Nashvillian who went to serenade his lady love, and was driven up a tree by her pa's bob-tailed brindled bull-dog, has written a poem to his Julia, in which he advises her to "sleep sweetly." "Ay," says he in a sudden burst of fury,

"And if you never wake until  
My soft guitar you hear,  
You'll slumber till old Gabriel's horn  
Shall break your sleep, my dear!"

A Welsh Choir of 500 voices, mostly working men, have visited London, and competed for the £1,000 Challenge Prize at the "National Music Meetings." A few Welsh gentlemen met at No. 6, Strand, a short time since, Mr. Brinley Richards in the chair, when it was resolved to give their countrymen a suitable reception at the Crystal Palace on the day of competition (Thursday), to which ladies and gentlemen, resident in London and connected with Wales, were to be invited. A committee was formed, and a subscription list was opened for the purpose.

*Apropos* of the Peace Jubilee, we read in the N. Y. *Fifth Avenue Journal*:—

"Among the soloists are Madame Peschka-Leutner, Madame Rudersdorff, Madame Arabella Goddard, Herr Franz Bendel, etc. Now while we do not question the ability of these artists, we do not believe that any soloist can do justice to herself or himself in such a building. In our opinion, all the performances of soloists will be for the benefit of only a few acres of auditors, while those a quarter of a mile away will lose every note. No human being can fill such an immensity of space."

The death is announced of Mr. Benjamin Oliver Conquest, long known in association with the Grecian Theatre and Eagle Tavern, of which he became proprietor on the retirement of Mr. Thomas Rouse, in 1851. Mr. Benjamin Oliver, who assumed the name of Conquest when he came upon the stage, was previously lessee of the Garrick Theatre, Leman Street, Whitechapel, and for some years occupied a position as comedian at the Olympic, Astley's, and Sadler's Wells. Mr. Conquest died on Friday night week, at his residence, New North Road. He was in his 68th year.

Weber has made a new upright piano of such amazing beauty that life is too short to admire it in. Every pianist in town has been to see it, from Mills to Wehli. None of them could keep their fingers off it. Gurney and Sarony have photographed it. Mackays has been heard to say it comes nearer to Delser's system of expression than anything he ever heard. The new museum of art tried to buy it, and couldn't get money enough. Watson has been employed by the year to write a description of it, and Arabella Goddard has telegraphed over to keep it in a glass case till she gets here.—*New York "Stage."*

A grand choral festival was held on Tuesday evening week in the nave of Westminster Abbey, in aid of the Society for the Propagation of the Gospel in Foreign Parts. There was a large congregation, including members of both Houses of Convocation. The west door was besieged by a large crowd for some time before the church was opened. The choir numbered about 200 men and boys, consisting almost entirely of Westminster choirs. The Rev. A. R. Symonds, M.A., of Wadham College, Oxford, for 27 years secretary of the society at Madras, preached the sermon. The society has been in operation for 171 years.

The following is taken from the most recent number of the *Suisse Times*:—

"VALAIS.—We are glad to hear that Professor H. S. Oakeley, an account of whose fearful accident we published in our paper of the 19th inst., is going on as well as can be expected, under the care of Dr. Metcalfe, of Geneva. The injuries are a badly fractured hip, and a fractured knee-cap, besides bruises. The Professor's brother, Sir Charles Oakeley, Bart., and Lady Oakeley are with him, having come out immediately on receipt of the news of the accident, and are staying with Professor Oakeley at the St. Nicholas Hotel, St. Nicholas."

Miss Sophie Ferrari has been appointed teacher of singing to their Royal Highnesses the Princess Louise and the Princess Beatrice, a position ably and conscientiously held by her lamented mother, the late Mme. Ferrari.

ROYAL VISIT TO THE CRYSTAL PALACE.—Their Royal Highnesses the Prince and Princess of Wales have signified their intention of honouring the Crystal Palace with their presence at a grand *fête* and concert, on Thursday, the 15th inst. The second half of the concert will consist, by command, of the *Te Deum* specially composed by Mr. Sullivan in celebration of the Prince's recovery; the solo by Mme. Parepa. It will be followed by a grand display of waterworks, and there will be fireworks at 10.

A musical exercise for the degree of Doctor in Music, composed by Mr. John Naylor, Mus. Bac., Magdalen Hall, was performed in the Sheldonian Theatre on Friday afternoon week, before the rector of Exeter College (officiating for the vice-chancellor), and Dr. Corfe (Choragus of the University). The exercise comprised the words of the *Te Deum*. Mr. Naylor himself conducted; Mr. Shaw, of Scarborough, acted as leader; and Mr. Taylor, of New College, presided at the harmonium. There was a full band and chorus, the former from Birmingham, the vocalists being from the Christ Church, New College, and Magdalen choirs. The quartet was sung by Messrs. Meadley, Robson, Farley-Sinkins, and Roebuck; the soloists were Mr. Hunt, of St. George's Chapel Royal, Windsor, and Messrs. Newman, Farley-Sinkins, and Thorpe.

It has been conjectured that the reason why we do not hear "the music of the spheres" is because it is ceaseless, and being always present to our senses, as a natural consequence, imperceptible; or because it is so overpowering that our faculties are unable to take cognizance of it. If this last theory be correct, the Boston Jubilee furnishes us with a reasonable conjecture as to why things should be so. The effect of the gigantic concerts upon the language of the local papers may be inferred from the following extract from the *Boston Transcript*:—

"Calm good sense, therefore, deprecates irrelevant objections uncalled for in the case; and clearly sees a great deal that is desirable ministered to in the Coliseum, besides a love of novelty and mere curiosity to witness how something quite stupendous in the way of intercommunication and concord of multifarious abilities has been accomplished."

If like causes produce like effects, and this is the language produced by Mr. Gilmore's concerts, we may judge what conversation should become if our faculties were not too weak to take in the music of the spheres.

"Knox v. Gye" was before House of Lords on Monday. Appeal from decree of Chelmsford, when Lord Chancellor, revising decree of present Lord Chancellor (then Vice-Chancellor Sir William Page Wood). Questions raised were—whether appellant was to be repaid by respondent out of profits of Royal Italian Opera, Covent Garden, 1851 to 1855 (inclusive), at old Operahouse, Covent Garden, 1856 and 1857, at Lyceum Theatre, 1858 to 1861 (inclusive), and in subsequent seasons at new Operahouse, Covent Garden, 5,000*l.* advanced and paid appellant for purposes of that undertaking, pursuant to agreement between him and respondent, with interest at rate of five per cent, if such profits sufficient to pay interest, or without interest if such profits insufficient to pay interest, and to consequential relief in that respect. Secondly, whether appellant, as executor and co-legatee with respondent under will of late Arthur Henry Thistlethwayte, Esq., partner with respondent, is entitled to one-half of share of Thistlethwayte, of capital and property of partnership, and in consequential relief in that respect. Their Lordships decided that question before them was simply question under Statute of Limitations, nevertheless, most important question. Westbury, Colonsay, and Chelmsford were in favour of dismissing appeal. Lord Chancellor dissented. Appeal dismissed with costs. T. Duff Short.

CURIOUS PEOPLE.—In his notice of the concert given under Herr Wagner's direction of Vienna, Herr Hanslick draws attention to the luck enjoyed by the Musician of the Future, and adds: "He begins by raging against all monarchs; a magnanimous king exhibits the most enthusiastic partiality for him, and places him for life in a position which is not simply above want, but brilliant. He then writes a libel on the Jews: Judaism, both within and without the domain of music, only pays him homage all the more zealously in newspaper criticism, and by the purchase of Bayreuth promissory notes." The sharp-sighted critic is satisfied with speaking about Wagner's good fortune; he should have glanced also at the strange people who allow themselves to be blackguarded, and yet cling reverentially to the man who blackguards them. It is easy to perceive in them that want of self-respect, which vainly attempts to disguise itself in the garb of a certain cosmopolitan spirit, while it is in truth nothing but an entire absence of the quality in question. If the Jews who support in any way Wagner's

monstrous enterprise wish to prove, by so doing, that Jews are not yet quite lost for music, after all. It strikes us very forcibly that they are proving just the contrary. What a strange world, by the way, is this modern world of ours! Mozart and Schubert died in the midst of misery and privation; Lortzing was allowed to starve in the very heart of Germany; Beethoven was so situated that he was obliged to ask alms in his old days, of the English; while, at the cost of hundreds of thousands of thalers, we build Richard Wagner a theatre of his own, because his *Nibelungen-Trilogy* could not otherwise be performed! The democratic composer has produced a number of extravagant creations, welded together, in the sweat of his brow, for the delectation of extravagant amateurs. Richard Wagner, who has insulted everyone, and for whom people lay out so much in return, furnishes a fresh proof that presumption and impudence, provided only they are not totally devoid of talent, get on better than anything else in the world, which, though it be but for a time, they govern. Goethe says: "The modest man is a poor contemptible creature." It strikes us that, under the circumstances to which we have been referring, he ought to have said: "The modest man is, and will always remain, a poor contemptible creature."—*Berlin Echo*.

MUNICH.—The first of this year's Model Performances came off on the 21st June, in the Court and National Theatre, every place in which was occupied. Most of our readers know that these performances, got up with more than ordinary care, have, since 1865, been repeated every two years, and always in the month of June. This month was chosen firstly because the influx of visitors is then greater than at any other time, and secondly from motives of respect, on the part of the Wagner worshippers, towards their god. It was in the month of June that the first performances of *Tristan und Isolde* (1865) and of the *Meistersinger* (1868) were given. It is in commemoration of these two events, that these "Festival Performances" are got up by the management of the Theatres Royal. The first performance of *Die Walküre* occurred two years ago. This year it was intended to give the third part of the *Nibelungenring*, namely, *Siegfried*. As the entire *Nibelungen-Tetralogy* belongs to the King of Bavaria and the Court Theatre, steps had already been taken to carry out the above purpose, when the event proved that Herr von Perfall proposes but Herr R. Wagner disposes. The latter begged his Royal patron very earnestly to defer bringing out *Siegfried*, on the perfectly intelligible ground that its production now would lessen the public interest in the Bayreuth performances. His Majesty complied with the request, *Der fliegende Holländer* and *Tristan und Isolde* being substituted for *Siegfried*. The first-named opera was performed, as already stated, on the 22nd June. By his Majesty's express command, Herr von Bilow was engaged to direct the musical part of the work. On appearing in the orchestra, he was greeted with great applause, while numerous wreaths and bouquets were flung down from all parts of the house. The cast of the principal parts was the same as when the work was first brought out in December, 1864. *Tristan und Isolde* was announced for the 28th and 30th. The King was not present at the first performance of the *Der fliegende Holländer*, but was expected to attend the second. His Bavarian Majesty had better mind what he is about, or Herr Wagner will be angry, and not allow him to see the Grand Festival-Stage-Play at Bayreuth.

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